

Music: Performing Ensemble Standards Novice – High School

The Arizona performing ensemble music standards serve as a framework to guide the development of a performing ensemble based music curriculum no matter the instrumentation of ensemble offered - from Choir to Mariachi to World Drumming.

What's new?

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. **The Performing Ensemble Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards. Instead of separating ensembles out in the document, an holistic approach is used, focusing on the student in an ensemble.** The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.
3. These Performing Ensembles standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. Novice level is about 5th grade beginning; Intermediate level is about 8th grade (continued study), then the 3 High School levels. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.
4. There are **additional strands of music standards for Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.**
5. Where performance standards are stated in the same or similar language from one level to another, the progress of the student is presumed to follow and/or increase for the desired skill from level to the next. This is possible because of the natural interdependency of concepts across the anchor standards.
6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Select, analyze and interpret artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Performing Ensembles Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	Compose and improvise musical ideas for a variety of purposes and contexts.

Anchor Standard #2 Organize and develop artistic ideas and work

Develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Develop melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Select and develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	Select and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>

Anchor Standard # 3 Refine and complete artistic work				
Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies and rhythmic passages individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies, rhythmic passages, and arrangements individually or as an ensemble that address identified purposes.	Share personally-developed arrangements, sections, and short compositions individually or as an ensemble that address identified purposes.
Creating Foundational Skills:				
The specific guidelines that the teacher provides for improvisation and composition should include foundational skills in support of meeting Anchor Standards1-3				
Improvisation				
perform, use standard notation, and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation, and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation, and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression
<i>where new concepts are introduced in these foundational skills with no explicit preparation at earlier levels, the other skills specified for those earlier levels are meant as general preparation for the new concepts listed</i>			perform melodic and rhythmic improvised accompaniments	<i>perform melodic and rhythmic improvised accompaniments</i>

Composition

use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is a minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is a minimum of 8 measures and is written for duet or small ensemble	use standard notation and audio record composition that is a minimum of 16 measures and is written for duet or small or large ensemble, or solo with accompaniment
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i>	arrange or transcribe a musical work for small or large ensemble, or solo with accompaniment.
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>

Music: Performing Ensembles Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select repertoire to study/perform based on interest, music reading and performing/ technical abilities.	<i>Select repertoire to study/perform based on interest, music reading and performing/ technical abilities.</i>	Explain the criteria used in selecting the repertoire to study/perform based on interest, music reading and performing/technical abilities.	Apply previously established criteria used in selecting the repertoire to study/perform based on interest, music reading and performing/technical abilities.	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.	<i>Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.</i>	<i>Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.</i>	Based on an understanding of the theoretical and structural characteristics of music, select a varied repertoire to study/perform	<i>Based on an understanding of the theoretical and structural characteristics of music, select a varied repertoire to study/perform</i>
<i>Where new concepts are introduced in these standards with no explicit preparation at earlier levels, the other standards specified for those earlier levels are meant as general preparation for the new concepts listed</i>			Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performer's technical skill to connect with the audience.	<i>Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performer's technical skill to connect with the audience.</i>

Anchor Standard #5 Develop and refine artistic techniques and work for presentation				
Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Use self-reflection to identify technical challenges in a varied repertoire of music.	Develop strategies to address technical challenges in a varied repertoire of music.	Develop strategies to address technical and expressive challenges in a varied repertoire of music other sources to refine performances.	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
Use peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Use feedback from ensemble peers and other sources to refine performances.	<i>Use feedback from ensemble peers and other sources to refine performances.</i>	Use feedback from ensemble peers and other sources to refine performances and develop effective rehearsal strategies.	Use feedback from ensemble peers and other sources to refine performances and strengthen effective rehearsal strategies.
Anchor Standard #6 Convey meaning through the presentation of artistic work				
Identify technical accuracy in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate mastery of the technical demands of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the technical demands of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Identify expressive qualities in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Demonstrate an awareness of the context of the music through prepared performances.	<i>Demonstrate an understanding of the context of the music through prepared performances.</i>	Demonstrate an understanding of expressive intent by connecting with an audience through prepared performances.	Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances.	<i>Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances.</i>

Performing Foundational Skills

The knowledge and skills listed below is not representative of all foundational skills.
The purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level.
Rigor increases as skills are applied to a leveled progression of repertoire.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meter	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth, corresponding dotted notes and elementary syncopation in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
perform fluently with key signature and accidental encountered in the repertoire	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>
perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios in the repertoire	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
utilize a basic characteristic tone	utilize a basic characteristic tone with greater stability	utilize characteristic tone of the instrument, exhibiting some control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato),	utilize characteristic tone of the instrument, exhibiting control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato)	utilize characteristic tone of the instrument, exhibiting fluent control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato)
utilize proper technique (e.g. embouchure, hand position, posture and breath)	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>
perform with awareness of intonation and ensemble	perform with awareness of intonation, ensemble, balance and blend	perform with emerging accurate intonation, balance and blend in support of the ensemble	perform with accurate intonation, balance and blend in support of the ensemble	<i>perform with accurate intonation, balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune to a given pitch and adjust to match pitch and develop awareness of tuning to self and other voices or instruments	tune to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and other voices or instruments	tune to chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care, assembly (if applicable) and maintenance of instrument	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>
Perform-Reflect on Understanding (PRU)				
The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.				
Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note names, the following note values - whole, half, quarter, eighth, dotted half, dotted quarter, and dotted eighth)	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
steps and skips	<i>steps and skips</i>	steps, skips and intervals	intervals and chord structures	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into performance practice
sounds of the instrument/voices specific to their ensemble	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
Student's role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>Student's role within their ensemble</i>	<i>Student's role within their ensemble</i>	<i>Student's role within their ensemble</i>	<i>Student's role within their ensemble</i>
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire (e.g., fractional relationships, phrase lengths and patterns)	relationship between mathematics as it occurs in the repertoire (e.g., integer frequency relationships in overtones in chords)	<i>relationship between mathematics as it occurs in the repertoire (e.g., integer frequency relationships in overtones in chords)</i>	<i>relationship between mathematics as it occurs in the repertoire (e.g. equal temperament, Pythagorean comma)</i>	<i>relationship between mathematics as it occurs in the repertoire (Fibonacci series and golden mean as controlling perception of musical structure)</i>
one's own physical mechanics and skill level essential to playing/singing within the repertoire	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

Music: Performing Ensembles Responding

Anchor Standard #7 Perceive and analyze artistic work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify reasons for selecting music based on characteristics found in the music	Explain reasons for selecting music citing characteristics found in the music	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music
Identify how the use of repetition, similarities, and contrasts inform the response to music.	Describe how the elements of music are manipulated to inform the response to music.	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	Explain how the analysis of structures and contexts inform the response to music.	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Anchor Standard #8 Interpret intent and meaning in artistic work

Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.
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Responding Foundational Skills - Reflect on Understanding (RRU)

The specific guidelines that the teacher provides for responding should include the below foundational skills in support of meeting Anchor Standards 7-9
The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, articulation and tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g. one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	<i>the compositional and stylistic elements that differentiate various musical genres</i>	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
selected elements of music	elements of music most prominent repertoire	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the characteristics intended by the composer and/or performer to evoke a mood in a piece of music	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>
using teacher specified criteria to evaluate a musical performance	using teacher or student specified criteria to evaluate a musical performance	using student specified criteria to evaluate a musical performance.	musical experiences orally and in writing with appropriate critique and terminology	<i>musical experiences orally and in writing with appropriate critique and terminology</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

Music: Performing Ensembles Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	<i>Identify and explain how context can inform the expressive intent and meaning of a musical performance.</i>	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by one's knowledge outside the arts (e.g. science, social studies, math, language arts).	<i>Identify and explain how music is affected by one's knowledge outside the arts (e.g. science, social studies, math, language arts).</i>	Explain and analyze how music is affected by one's knowledge outside the arts	Analyze how music is affected by one's knowledge outside the arts.	Analyze how music and other art forms involve and are affected by one's knowledge outside the arts

Connecting Foundational Skills - Connect-Reflect on understanding - (CRU)

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11.

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>identify the context in which the composer wrote the piece being performed</i>	describe the context in which the composer wrote the piece being performed	<i>describe the context in which the composer wrote the piece being performed</i>	describe and analyze the context in which the composer wrote the piece being performed
recognizing composer's motivations for creating the music being performed by the students	<i>recognizing composer's motivations for creating the music being performed by the students</i>	<i>recognizing composer's motivations for creating the music being performed by the students</i>	<i>recognizing composer's motivations for creating the music being performed by the students</i>	<i>recognizing composer's motivations for creating the music being performed by the students</i>
<i>where new concepts are introduced in these foundational skills with no explicit preparation at earlier levels, the other skills specified for those earlier levels are meant as general preparation for the new concepts listed</i>		investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice	investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice	investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice
understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
identify their preference for specific musical works and styles	<i>identify their preference for specific musical works and styles</i>	distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	distinguishing musical preferences from music and cultural judgments (e.g. I like because ____, It is good because ____, It is important because __)	distinguishing musical preferences from music and peer group judgments	<i>distinguishing musical preferences from music and peer group judgments</i>

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	describing <i>personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	articulating <i>personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	articulating <i>personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	identify the roles/careers that <i>musicians play in societies and investigate ways to be a life-long music maker</i>	identify the roles/careers that <i>musicians play in societies and investigate ways to be a life-long music maker</i>	identify the roles/careers that <i>musicians play in societies and investigate ways to be a life-long music maker</i>	identify the roles/careers that <i>musicians play in societies and investigate ways to be a life-long music maker</i>

GLOSSARY for AZ: Music STANDARDS

Suggested criterion for inclusion: any item mentioned (or implied) in the standards documents for which the meaning may be open-ended and require clarification (e.g., musical concepts) for teachers and/or parents and administrators.

Suggested criterion for exclusion: any item where generally accepted meaning is a given (e.g. lyrics) or where “Googling” results in unambiguous meaning (e.g., audiation).

AB

musical form consisting of two sections, A and B, which contrast with each other (binary form).

ABA

musical form consisting of three section, A, B, and A; two are the same, and the middle one is different (ternary form).

Artistic literacy

Knowledge and understanding that facilitates engagement in the arts.

Articulation

characteristic way in which musical times are connected, separated, or accented; types of articulation include legato (Smooth, connected tones) and staccato (short, detached tones).

Audience Decorum

Behavior of the audience during performances; different performance practices have different norms and expectations, and as a result, what is appropriate for some contexts may be inappropriate for others

Beat

underlying steady pulse present in most music

Chant

most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

Chord progression (harmonic sequences)

Series of chords sounding in succession; certain progressions are typical in particular styles of music

Collaboratively-developed criteria

Items for assessing that have been through a process of collective decision-making

Composer

one who creates music compositions.

Compositional devices

Tools used by a composer or arranger to create or organize a composition or arrangement, such as, but not limited to, tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

Compositional procedures and techniques

Ways in which a composer or arranger effects expressive intent, such as, but not limited to, tension and release, augmentation-diminution, sound and silence, motion- stasis, groove, fragmentation, imitation, sequencing, variation, aggregate completion, contour inversion of gestures, and rhythmic phrasing

Concepts (see musical**concepts) Connection**

relationships among artistic ideas, personal meaning, and/or external context.

Context (personal, historical, cultural, social)

All those aspects that influence meaning, understanding, and performance in music, including personal background and experience, historical conditions of time and place, cultural traditions of a musical practice, or social circumstances (e.g., community values and interests).

Creative intent (see also: expressive intent)

Deliberately bringing about or effecting specific feelings, emotions, moods, grooves, thoughts, and ideas through music creation; also: the specific feelings, emotions, moods, grooves, thoughts, and ideas of the composer or arranger that a performer attempts to realize through singing, playing, or movement

Criteria

guidelines used to judge the quality of a student's performance

Demonstrate

Showing understanding through some form of observable behavior, such as physical, verbal, musical, or representational response

Elements of music

Derived from Jerome Bruner's "structures of the discipline" approach, the belief that music can be understood according to particular common abstractions such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation; although widely influential and commonly used, the "elements" should be considered as just one among several ways of conceptualizing music learning and teaching

Ensemble

Group of individuals organized to perform music, including traditional large groups such as bands, orchestras, and choirs, smaller chamber groups, such as duets, trios, and quartets, and emerging ensembles such as guitar, iPad, laptop, mariachi, steel drum or pan, and Taiko drumming (to name a few)

Explore

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

Expression

Feelings, emotions, moods, grooves, thoughts, and ideas conveyed through music

Expressive attributes/qualities

Characteristics (or "variables") that help to distinguish one performance from another, such as the semantic properties of tempo, groove, phrasing, articulation, and so on; expressive attributes are distinguishable from the structural (or syntactic) attributes of music, such as melody, rhythm, form, and so on

Expressive intent

The specific feelings, emotions, moods, grooves, thoughts, and ideas the composer, arranger, or performer seeks to convey

Expressive qualities (see expressive attributes)**Form**

element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

Function

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, advertising, and so on

Fundamentals of music theory

Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords

Genre

Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country

Guidance

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently; although guidance is implied by the nature of teaching, "guidance" is included in the standards (e.g., kindergarten and first grade) to make clear that, for developmental reasons, independent functioning for some tasks and behaviors is not always a reasonable expectation

Harmonic sequence (see chord progression)**Harmonizing instruments**

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies; often used to provide chordal accompaniments for melodies and songs

Historical periods

In the "classical" (i.e., Western art music) tradition these are historical periods during which music shared common compositional or performance characteristics; historians typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classical (ca. 1750-ca. 1820), Romantic (ca. 1820- ca. 1900), and 20th Century (ca. 1900-2000)

Iconic notation (see notation)**Improvisation**

Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style

Interpret

Determine and demonstrate music's expressive intent and meaning when responding and performing

Intervals

Distance between two tones, names by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively

Key Signature

Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode

Lead-sheet notation (see notation)**Lyrics**

Words of a song

Melodic pattern

Grouping, generally brief, of tones or pitches

Melody

Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

Monophonic

Musical texture consisting of a single, unaccompanied melodic line

Motif/motive

Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element

Movement

Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent, respond to, and interpret musical sounds

Music literacy

Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding

Musical concepts

Understandings or generalized ideas in and about music that are formed after learners make connections and determine relationships among ideas

Musical idea

A coherent, recognizable or identifiable musical event, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

Musical work

Piece of music preserved as a notated copy or sound recording or passed through oral tradition

Music theory

Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works

Notation

Visual representation of musical sounds. Common examples include:

Staff notation (sometimes referred to as standard or traditional)

System for visually representing musical sound on a five-line music staff employing specific proportional note values/rests (e.g., eighth notes, quarter notes, half notes), usually with a “clef” to indicate register, a “key signature” to indicate tonality, and a “time signature” to indicate meter

Tablature

System of graphic notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement

Iconic notation

Representation of sound and its treatment using lines, drawings, pictures

Lead-sheet notation

Usually a version of staff notation containing a single-line melody together with chord symbols representing the accompanying harmony; lead sheets are usually interpreted by performers in accordance with stylistic norms and performance practices

Open-ended assessment

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

Performance decorum

Aspects of contextually-dependent behavior, conduct, and appearance during a musical performance, such as stage presence, etiquette, and appropriate attire

Performance practice

Performance and presentation that reflects established norms for the style and social, cultural, and historical contexts

Personally-developed criteria

Items for assessing achievement levels that have been individually generated

Phrase

Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text

Phrasing

Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling

Pitch

Identification of a tone or note with respect to highness or lowness (i.e., frequency)

Repertoire

Body or set of musical works that can be performed

Respond

Understand and evaluate how the arts convey meaning

Rhythm

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time

Rubric

Pre-established, ordered (i.e., hierarchical) set of descriptive criteria for evaluating student work

Scale

Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps

Score

Written notation of an entire music composition

Sight-reading

First attempt to perform a notated musical work

Stage presence

Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression

Standard notation (see notation)**Style**

Label for music possessing distinguishing characteristics and/or performance practices; often associated with or reflective of function, historical period or cultural context

Tablature (see notation)**Texture**

Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

Theme and variations

Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody

Timbre

Tone color or tone quality that distinguishes one sound source, instrument, or voice from another

Traditional notation (see notation)**Venue**

Physical setting in which a musical event takes place

Vocalizations

Vocal exercises that include no text and are sung to one or more vowels